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# Poland to Pearl Harbor



"An American Cathedral": an etching of the Woolworth Building in New York, "called 'Gothic moment in the world,'" by the American graphic artist, Joseph Arns, 1921. His speciality was true Gothic architecture, as is exemplified in his etching, Review, Winter 1976 (1,040pp. University of Georgia, Athens, Georgia 30602). Quarterly, \$3.50 p.a.), a particularly enterprising thirteenth anniversary issue, in which Arns's work is discussed in an essay by S. Williams Pelletier. Arns described himself as a medievalist, "one to whom the goal, is alldominant, and this medievalism is one to which he has helped to help his steps leading to it, but he has not helped to help his steps beyond." Despairing of etching a place "of perfect beauty," he aspired to etch "one perfect single line." His finest and most characteristic work is in his detailed facades of cathedrals such as *Christus* and *Rosary*. His extraordinary expertise made it hard for him to work on even inessential, any eyes bringing everything up to such a high standard. He completed his work on American cities he never etched another structure. "I never can love them, and I cannot etch what I do not love."

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including the concluding page of a letter by Galileo announcing the discovery of sun spots; manuscripts of Strindberg's play *Searchlight*; one of the earliest letters of Shakespeare; one by Diderot about rewriting the *Encyclopédie*; a letter from the author of the autobiographical *Confessions* by Marcel Schwob; an early letter by Voltaire to Rousseau; early notes by Napoleon Bonaparte about his home-town in Corsica; part of a letter by his brother Joseph to him and a letter by Josephine to him; letters corrected by Napoleon concerning the conquest of Pisa; a letter and a manuscript of the *Confessions* by Rousseau; two early literary manuscripts by Voltaire; an early letter by Malherbe; a series of a poem by Robert Herrick; an early letter and a script of a short story by Melpomène written by Burras on Napulco; France; commentaries and Marx; twenty-five letters by Voltaire and of Michelangelo's house in Rome to Daniele da Volterra; eleven weeks after his death; a celebrated letter by Bernardo Tasso about his letters or manuscripts by Hans Christian Andersen, Apollinaire, Gounod, Goethe, Robert Schumann, D'Annunzio, Dumas, par-

Including *Pellock's Life and Adventures of Peter Wilkins*, 2 vol., 1751; *Thomas Love-Pellock's Sir Hornbont*, 1814; *Petrucci's Tales of Past Times*, York, 1797; *Peter Piper's Practical Principles of Plain and Perfect Pronunciation*, 1833; *A Poetical Description of Basset*, 1773; *The Palace Academy*, 1758; *Benjamin Power's Tale of Peter Rabbit* [1901], and *The Tailor of*



\*The concept of the author











# The creators on the campus

By John Mole

MORRIS RISENHOVER and ROBERT T. BLACKBURN: Artists as Professors. Conversations with Musicians, Painters, Sculptors. 217pp. University of Illinois Press. £5.60.

The bulk of this interesting, though inevitably repetitive and laborious, book is made up of conversations with musicians, painters and sculptors. What these artists have in common is their academic status; they are all affiliated to university faculties at the United States. In their introductory essay, Morris Risenhoover, a pianist assistant to the dean at the School of Music, University of Michigan, and Robert T. Blackburn, professor in the Center for the Study of Higher Education, at the same institution, trace the various developments whereby "the university has come to its position of wide acceptance as the logical home for the arts in this country." According to the bibliography of *Artists as Professors*, Risenhoover has already published a PhD dissertation on "Artist-Teachers in Universities: Studies in Role Integration" and together with his partner he seems well placed to undertake a project about the initial aims of which the pair of them are remarkably candid:

We thought we might uncover the key conflicts between the artist and the university and be able to propose alternative structures and processes for making the artist's environment at least minimally tolerable.

This candour seems all the more remarkable when one realizes that by the time they had manoeuvred their way through forty-three interviews, nineteen of them finally selected "we guarantee to make a university," Risenhoover and Blackburn were forced to the conclusion that "in the main the pundits were wrong" and that "for the most part a happy union had taken place between artists and universities. In short, no problem; or nothing like a problem calling for the kind of missionary zeal which the authors seem to have been prepared to bring to their task. In their concluding essay, pointing out that "Toward a Richer Academic Life," instead of being in a position to propose their alternative structures and processes, they are limited to a field of rather tentative observations which—for anyone who has listened at all closely to the alphabetically listed interviews—hardly need repeating yet again: e.g., "The artist finds the university's instructional periphery particularly bothersome (or, as the painter Harold Lissmer many times says, 'What the fuck am I doing in this university?'). "Sharing stimulates and about learning."

"Creative tension results from the proper balance of challenge and security." "The creative act about it there is no creative response," etc. What, overall, the research appears to have revealed is that, contrary to expectations, there has been a happy outcome to a union reached for a good many years by academics and artists alike, and that the prediction of a flourishing community can be made with much greater confidence than hitherto. The book ends on a note of great optimism and high platitude: "Everyone will benefit when the university improves its creative productivity." All that seems left is for someone on one of those much-maligned committees to suggest instituting the Graduate of Faculty Chairman's Grand Class, or University of the Year.

However, one senses a certain frustration behind the strident air of celebration. The authors concentrate, throughout the conversations, on four main questions, variations of the following: "How did you come to university teaching in the first place? What have you liked about being a teacher in the university, and what has annoyed you?" "What has happened to your own creative output in terms of both quality and quantity?" "What is your view of the ideal relationship between the artist-teacher and his institution?" (or "What would I have to do to hire you away from here?"). Of course, these are intelligent, sensible questions, and it is in the

often most articulate answers to them that much of the real interest of *Artists as Professors* is to be found, but one is unconsciously aware of a pressure being brought to bear upon several of the artists to be negative. After all, the interviewers have been forewarned by W. McNeil Lowry in *The University and the Creative Arts* (1963) that "the great majority endure teaching... and years for the unlikely year when some agency like the Ford Foundation may permit them simply to paint." Hence, presumably, the jaunty "come on, come clean" manner in which the second question is often delivered: "What's bugged you about being in a university?" or "You two haven't gripped at all. I am wondering what two gifted artists who are involved here find most frustrating?" and in some ways the most interesting moment in the whole book—"I can't get you to gripe about anything."

I guess the fundamental question in all this is, "Are you happy as a faculty member?" and so far, everything I have gotten from you has been "Yes".

Well, if you got that impression, it certainly is the correct one—at which point this particular conversation ends. Even the most intrepid explorer cannot go much further than that.

Two of the most lively conversationalists are the painters James Hendricks (the youngest professor in the collection, born in 1938) and Walter Kamsy—both resident at the University of Massachusetts. Mr Hendricks can be refreshingly succinct: "We should strive for professional standards. As artists, I think we set an example more than anything else of being active in the studio." Perhaps that may seem just a shade obvious, but there is no doubt in his mind that he has been activated by his environment: "Well, artificially conceived pressure by our department in the university situation was a real stimulating factor in getting me off my ass and working. So now I'm really producing. I'm doing shows and I'm succeeding. Mr Kamsy, on the other hand, is led to declare that he is more interested in Walter Kamsy, himself, than Walter Kamsy, artist, by an interviewer who in his turn has been forced to admit that "I think what I'm trying to tell you is that I don't understand where in the world you are." Mr Kamsy was born in 1917, and seems

to have found youth or truth on the campus: "No, you don't need to be turned on," his students tell him, "you turn yourself on. You turn us on. You don't need pot."

If the students see I'm in my office, they automatically drop in no matter what I'm doing. If I'm doing correspondence, or if I'm painting, or doing something else, I will stop whatever I'm doing and we will then because I feel that they have priority over any activity that I'm doing. That's why this factory is designed for it: for them, it's not for me.

Perhaps his colleague, Mr Hendricks, may have suggested to him that a

better way to help the students might be not to indulge their automatic tendency to drop in on a man who can be seen to be working (or, at least, not to stop painting in order to "visit with them") but "I'm doing better work today than I have ever done in my entire life". So who is to argue?

Elsewhere the conversations tend to be slightly less dramatic affairs. One of the most conspicuously honest is with Kenneth Ewert, chairman of the Cornell University department of art, who attacks "novelty" as being the dominant mode of American art, believes that the artist-teacher, if he is really

good, "can give someone else a kind of sense of the meaning about the activity itself," and confesses that he continues only "sometimes" with his own work. "I know damn well that in a subtle way I use being on committees involved in university business as a delaying tactic... as an excuse for not working." Several of the contributors, naturally, want more time for their own work, and would like to be matched only with "appropriate students"—which usually means simply the best. Harold Alfman considers that "one of the inadequacies of a large class is that you don't really get to know an individual as a human being." Agreed, and there is probably no harm in hearing that said for the umpteenth time.

And so on. "Teaching... offers a creative individual one avenue of subsistence and coexistence with creative work." Finally, though, it does seem worth drawing attention to some observations about the role of the artist-teacher made by the poet Louis Simpson in his autobiography *Air With Armed Men* (1972). This is a book which might be recommended to all concerned with *Artists as Professors* if they do not already know it: in a few pages it covers most of their incidental bugs and gripes, as well as a number of the more central issues:

From the point of view of the university, artists are very desirable. They have a body of knowledge that no one else has: a first-hand knowledge of process, the way a thing is made. This is what they should be called on to impart to their students. They should not be called upon to teach "painting" or "creative writing" as they so often are, for this is likely to exhaust their own creativity. They should teach the same subjects as everyone else—but the manner of teaching will be different. They shouldn't be in charge of workshops where students are trying to write or paint—they should be discussing ideas, telling their students about unusual books, arguing with them—in short, turning them into intellectuals.

Well, at least that is an alternative view which does not receive serious consideration from any of the successful, committed artists among those assembled in *Artists as Professors*. Nor, it seems, would it be likely to appeal to Morris Risenhoover and Robert Blackburn, whose rather romantic view of the university is well illustrated by their serious and thoroughgoing approach.



"Baudelaire avec son chat," an etching (1930) by Jacques Villon, is on exhibition at Colnaghi's gallery, 14 Old Bond Street, London W1, among 128 nineteenth and twentieth-century prints.

## Females and their fate

By Mary Ellmann

ARLEN DIAMOND and LEE R. EDWARDS (Editors).

The Authority of Experience. Essays in Feminist Criticism. 304pp. Amherst: University of Massachusetts Press.

The Authority of Experience: this title must mean, since all the contributors to the book are women, that they share the experience of women. The same title could, of course, be used by men, since they share male experience. But to assume that either experience takes on "authority" seems to me grandiose—or at least too solemn. Feminism is in itself, like melanism itself, has little authority. With brains and hard work, some women earn authority, but that quality depends upon the quality of what they write. One's sex is an involuntary premise.

In turn, the subtitle "Essays in Feminist Criticism" can only have historical meaning. The old pre-eminence of male critics warrants the present-day assertion of the intelligence of female critics, however passing this may be. The word "feminist" in this literary context is a little alarming, but one must make do with what vocabulary exists. "Womanly" or "feminine" would not help: such words suggest the connotations of both words are unfortunate. Better, it must have been felt, to be bold with "feminist". But, on the whole, these essays are not so very not extremist. The point of

this restraint is that in the two essays on Chaucer, for example, both critics recognize that he is in no sense "feminist": yet both praise him. Chaucer is enough else to win the day. He has Shakespeare's intensity, the maternal, but he can hardly be expected to portray anyone without sympathy.

The concentration on women's concerns—an awareness of their social restrictions and of their urge for unservitude—makes for a lively discussion of female characters in men's writings. Three essays on women's criticism, by Annette Barnes, Marcia Landy, and Lynn Suenkel, lead into a roughly chronological account of the way such types as the faithless mistress, the shrew, and the willing victim are handled by some of the greatest writers.

The first to be examined is Chaucer's *Crisyde*. Margaret Fries shows that Chaucer, working from his Boccaccio source, reconstructed *Crisyde* to make her look to accept Troilus's love because she has already been made dominant with thereby comes in an extraordinary passage, though perhaps not a justification for faithlessness. In Shakespeare's *The Taming of the Shrew* Coppelia Kahn does not so much deny Kate's womanhood as she deplores Petruchio's bombast.

Defoe's *Moll Flanders* presents a difficult case. Miriam Leisner marshals historical evidence to prove that this heroine's casualness in abandoning her children was a woman's way of coping with behaviour in the seventeenth century, and remains so today. But I continue to be troubled by it and to regard it as not normal. Surely a good deal of the book's force comes from the matter-of-factness with which Moll declares to

the normal compunction about this and other matters. Cumus's *Utranger* derives from Defoe its presentation of a similarly outrageous callousness. No doubt Defoe was more interested in the pleasure than in the maternal, but he can hardly be expected to portray anyone without sympathy.

Samuel Richardson, in Katherine Rogers's essay, comes off extremely well. He had the temerity to suggest that spinsterhood was preferable to many marriages, and he demonstrated that, however violated Clarissa's body was, her mind remained inviolable. In praising Richardson's "empathy" with women, Katherine Rogers finds it necessary to denigrate Fielding for delighting in women as potential homebodies. But Fielding's women have charms, too, and not all literature need represent discontent. Such seems to be the import of an exceptionally graceful essay by Lee R. Edwards, "War and Roses: The Politics of Mrs Dalloway," which maintains that being a good hostess is a political act, and may enhance society yet.

Virginia Woolf is one of a group of nineteenth and twentieth-century writers with whom the book ends. These include Melville, Charlotte Brontë, Doris Lessing, Kate Chopin, Katherine Anne Porter, and Hemingway. There is also a good essay called "Eve among the Indians" by Dawn Landers, which deals not with particular books but with the stereotype of the lone, homesick, and suffering white woman. She points out that this image was conveniently suited to the irresponsible appetite of white men for non-white women: the latter were purely associated with

the hearth was balanced by an almost equally inveterate miscegenation away from it.

The critics in this book are level-headed, but at moments their sociopolitical aims appear to change the meaning of familiar works. The discussion of "June Eyre: Woman's Exile," by Maurianne Adams, is fascinating, and not merely for the reason that it is a child's desire to be independent. In the later part of the book, by her urge to sacrifice which at the end Rochester shares with her. Left to myself, I would find *June Eyre* primarily romantic passion, sexual. Maurianne Adams emphasizes the dichotomy between June's body and her soul. The two seem to me in the concentration upon Rochester.

Judith Petherley makes *June Eyre* way into the villain of this book, Katherine Rogers made Richardson's hero. She reads, too, *Utranger* as a woman's desire to be independent. In *Utranger* it is less a child's desire to be independent, later by drawing strip cartoons or writing out accounts of the action.

Gradually I had to restrict my elaborate physical enactments of the football games, as I had less privacy and as with age the play became less feasible. I would not draw the games on paper. I would visualize an entire league series, sketch highlights from each game, sometimes write out detailed play-by-play accounts of games, and maintain elaborate statistics on the achievements of my imaginary players just as the newspaper keeps records of running or passing averages. He records that he held all his heroes at arm's length, watching them rather than being them. Presumably the writing out and drawing helped in this distancing of the fantasy, and many daydreamers are likely to be more absorbed, much less detached from the roles they imagine. But anything approaching a tranced or hallucinated condition must be rare, and Dr Singer is surely right in insisting that the ordinary daydreamer has no loss of grip on his real situation.

Even about his musician fantasy, Singer the Composer, in which for once he gave the hero his own name, he writes: while it is certainly true that I

## Making sense of make-believe

By D. W. Harding

JEROME L. SINGER: Daydreaming and Fantasy. 281pp. Allen and Unwin. £4.50.

Jerome L. Singer (who is in charge of graduate training in clinical psychology at Yale) stands up for daydreaming against those who dismiss it simply as neurotic escapism. Of similar importance is his attempt to show that, for one thing, as of course he recognizes, its content is often far more pleasant in any ordinary sense: being waylaid and attacked, facing police interrogation, regrettably existing past blunders or salvaging lost opportunities, drafting epigrams for ourselves—such fantasies are familiar. In psychotherapy they provide valuable leads; there they supply the place of the make-believe play that the child psychotherapist encourages. Of similar importance is his attempt to show that, for one thing, as of course he recognizes, its content is often far more pleasant in any ordinary sense: being waylaid and attacked, facing police interrogation, regrettably existing past blunders or salvaging lost opportunities, drafting epigrams for ourselves—such fantasies are familiar. In psychotherapy they provide valuable leads; there they supply the place of the make-believe play that the child psychotherapist encourages.

Waking fantasies shade off through easy transitions into mind-wandering, casual memories, half-formed plans and any other withdrawal of attention from what we have in hand, and Dr Singer in *Daydreaming and Fantasy* attempts to cover the whole spectrum from the elaborated daydream to the distraction, deliberately introduced during experiments on tasks needing concentration. The coverage is too wide, interest is dissipated, and Singer's summaries of experimental and clinical work are often sketchy. Without being incorrect in outline they glide too easily over difficulties, qualifications, doubts and conflicts of evidence, and the references to source material are inadequate. Intended to be "popular", the book falls below the high standard for the popular presentation of science which has been established in America in the past decade or two.

But this hardly affects the interest of Dr Singer's vigorous tribulation, especially his contention that daydreaming has its own direct value apart from any use it may be put to in psychotherapy or for extended self-awareness. Film and television, and the recent daydreamer, describe a remarkably elaborated fantasy to which he gave himself up whenever he could in boyhood and adolescence, and which he still reverts to.

He had a small number of hours of work, and a few days that were developed like an endless serial story, each enjoying high achievement and acclaim in his own field—baseball, football, politics or music. While he elaborated and fantasized the parties externalized them in other children by acting them out in private play and talking to himself, later by drawing strip cartoons or writing out accounts of the action.

Gradually I had to restrict my elaborate physical enactments of the football games, as I had less privacy and as with age the play became less feasible. I would not draw the games on paper. I would visualize an entire league series, sketch highlights from each game, sometimes write out detailed play-by-play accounts of games, and maintain elaborate statistics on the achievements of my imaginary players just as the newspaper keeps records of running or passing averages. He records that he held all his heroes at arm's length, watching them rather than being them. Presumably the writing out and drawing helped in this distancing of the fantasy, and many daydreamers are likely to be more absorbed, much less detached from the roles they imagine. But anything approaching a tranced or hallucinated condition must be rare, and Dr Singer is surely right in insisting that the ordinary daydreamer has no loss of grip on his real situation.

Even about his musician fantasy, Singer the Composer, in which for once he gave the hero his own name, he writes: while it is certainly true that I

have a great love for music and really do wish I could be a composer, I never actually thought of the character in the fantasy as being me.

That daydream began when at about ten he began playing the piano, without formal training but soon becoming pretty good at making up original melodies and developing them in symphonic or operatic fashion. As I sat banging away, I started to substitute an inner harmony for the rather mediocre external efforts I was producing. I began imagining operas, symphonies and a variety of musical works, a full oeuvre. Gradually the character of "Singer the Composer" emerged in my mind, as well as a host of associated characters...

As his musical technique improved he began to keep notebooks but Singer the Composer's works:

In these notebooks I wrote out detailed accounts of the action and of the musical qualities of the various operas or symphonies and at the same time I played through them at great length, undisturbed with much variation since I could only write down the main themes or note the structural lines of the development. In my imagination Singer grew older as his works developed and by the time I left off active involvement with the fantasy, somewhere in late adolescence, Singer was a very old man, still working on his Seventh Symphony...

He reports that this fantasy, like the others, still goes on, though in a form very much faded since adolescence and only "in idle moments, as I drive or sit in a bus or occasionally when I have some time to sit down at the piano and I lose myself pounding away again the themes of a Singer opera or symphony".

The musician fantasy, though remarkable in its elaborate externalization, resembles many daydreams in that it involves a real achievement or neglected potentiality and providing a short cut to the glamour and reputo that high achievement might eventually bring. This aspect of daydream (and of fiction and drama) has invited the censorious judgment of "wish-fulfillment" more accurately to say that the daydream formulates the wish—defines it by imagining its fulfillment. Dr Singer emphasizes, or perhaps exaggerates, this fact when he writes:

Though it is necessary to appreciate the realistic possibilities in a situation, the novelty of a fantasy may indeed generate a serious reexamination of what one's options in life really are. Daydreaming in the adult, far from being merely an escape from a neurotic habit, provides a challenging opportunity for renewal and the exploration of new possibilities. More usually the daydream leads to nothing, not because the aim it expresses (or indirectly symbolizes) is fantastic in itself but because we fantasize overblowing the steps leading to its fulfillment and are not willing to face the obstacles, of circumstance and personal limitations that would have to be overcome in reality.

A clear recognition of the elements of daydream in ordinary thinking is obviously of the greatest importance, whether in viewing the temptations of the seductress catalogue and the travel brochure, or more pathologically in advertising at the back of intellectual periodicals for a sexual partner. Dr Singer claims that "an extensive fantasy life does not preclude, and may in some cases actually strengthen, the establishment of a clear distinction between what is reality and what is fantasy", but this, as he would not deny, is consistent with a great deal of merging between the two in some other cases. He just touches on the highly important topic of socially shared blendings of fantasy and reality.

Membership in a political party or charitable group, or work to support or sustain the country of one's ethnic origin, also represent examples of fantasies that can be shared and for

which social support exists. The popularity of many new forms of religion or cults, the revival of interest in exotic practices such as astrology or witchcraft, all provide opportunities to express private fantasies in a socially shared manner... While some private fantasies of hatred and vengeance may lead individuals to increased isolation and psychotic withdrawal, or to overt acts of random violence, comparable revenge fantasies if shared by a group may lead to conspiracies or, sometimes, to constructive social movements. Often it takes the vantage point of history to help us decide whether a particular fantasy represented a new and important insight that led to a great change in society or culture, or whether the fantasy was an example of private madness (an "ego trip") that ultimately was expressed by a small group in bizarre and perhaps destructive fashion.

Leaving it to "history" to decide means, usually, leaving it to the workings of mass opinion or physical force, an abdication of psychology and moral judgment. The kind of problem Dr Singer indicates and then withdraws from would justify

closer and more determined examination.

Another practical question about daydreaming (as well as films and fiction) is whether it acts as a safety valve for pressures of sex and aggression especially, or as a stimulant. Dr Singer briefly summarizes the results, far from clear-cut, of experimental studies in this area. They generally take the form of annoying children or students, by hostile criticism or interruptions while they work, then giving them an opportunity to fantasize along prescribed lines (usually by showing a film), and then assessing their mood (often through more spontaneous fantasy), and comparing the results with those from appropriate control groups. Dr Singer concludes that the weight of the evidence is

against the idea that daydreams and fantasies show a so-called cathartic value, in the sense that they can actually reduce someone's tendencies toward violence or aggression. The same would seem to be the case for opportunities to view films or television shows, or to read literature that is violent. Some of the evidence, however, did

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## Strains and harmonies

By Graham Hough

GEORGEY MOORE (Editor):  
The Penguin Book of American Verse  
656pp. Penguin. £1.75.

This is a welcome successor to Geoffrey Moore's *Penguin Book of Modern American Verse*, published in 1954. The earlier collection began with Emily Dickinson and ended in the Lowell/Wilbur area—the poetry of the early 1950s. It represented so much of the corpus of American poetry that it was well worth while to extend it, as Mr Moore has now done, to cover the whole field. He has added 200 pages at the back, devoting to the post-1950 period, the New England renaissance, Poe and Whitman; and 100 at the end, devoted to the past twenty years, besides supplementing and revising the section in between. The result is a representative anthology which will give pleasure to the general reader and at the same time present the full range of American poetry of all periods. It is not a "balanced" collection, for the balance is heavily tipped in favour of modernity—but there are reasons for this. The editor's interests are mainly in the live and speaking voice.

American poetry presents the anthologist with the usual nightmares. Is one to reprint the good poems that everybody knows already, or replace them by the slightly less familiar? How much space is to be given to poets of the second rank when a larger selection from poets of the first rank could fill it more profitably? And the time-hallowed chok-poe that no one really likes—are they to go out on their own, or to stay in because they exist and are indelibly part of the scenery? In these matters Geoffrey Moore has arrived at a judicious compromise. It gives us examples of all the strains of which American poetry consists. If it has a history its history could be traced in the texts, but he has wasted as little time as possible on the merely decorative and prefers the sub-literary to the genteel. He leaves out "Thunopsis" and prints "The Old Chisholm Trail"; and for those whose memory of American poetry goes back to the nursery rather than the seminar, Barbara Frietchie will be found at her accustomed post.

The anthologist of American poetry needs some special problems—Poe, for example. He bulks as large in world literary history as any American writer; yet he is never a very good poet, and most often a thoroughly inferior one. Perhaps best at his most bizarre, in

"The Raven"? But Mr Moore denies us this, and Poe appears in his more pallid choral-house guise.

Relief comes with Whitman, plainly a great poet, and for the first time a great American poet. But he presents serious logistic difficulties. An anthology offers a selection of short poems, and Whitman is no good unless swallowed in enormous draughts. Mr Moore settles for the whole of "The Song of Myself" (sixty pages) at the expense of shorter extracts, and is probably right to do so. From then on the choice becomes clearer. It is not hard to find a selection that shows Emily Dickinson at her exquisite best; what would be difficult would be to show that there is much more of the same quality outside the anthologist's ration. A full at the turn of the century is broken by the flat speaking (not singing) voice of *The Spoken River*. And then, quite suddenly, we have the advent of a group of mysterious poets: Frost, Eliot, Pound; some (though not I) would add William Carlos Williams; and around them a cluster of slighter figures, of immense originality and accomplishment, such as John Crowe Ransom and Marianne Moore. With them American poetry comes into its own; we hear a chorus of authoritative and distinctive voices, various in tone and various in the substance of their utterance, but with something

in common all the same—and something that the English language had not known before.

My own choice from Frost and Stevens would be partly different from Geoffrey Moore's; but here there is so much scope for choice that half a dozen different selections could be justified. Eliot has always been recalcitrant to anthologizing, is doubtfully American, and is so widely diffused elsewhere that he is given only a token representation here. There is a generous selection from Pound, including the whole of "Mauberley" and two complete Cantos. In the next generation Robert Lowell and John Berryman stand out; Lowell first as a worthy successor of the modernist tradition, then as the inaugurator of a looser, autobiographical mode; Berryman for his very pungent originality, the weirdly elegant use of a contrived diction that no one else would ever have thought of using for poetry at all.

Geoffrey Moore says in his introduction that it was one of his aims to "pay special attention to the extraordinarily vital period that has elapsed since the early fifties". This has a pragmatic justification in a book intended for English readers, as there is a lively curiosity about this recent verse and much of it is not easily accessible here. But I

gready doubt whether the "vitality" of that is what it is, has much to do with poetry.

The Beats come out well, and they flatter the Californian imagination. Ginsberg is better in reduced doses; his address to Walt Whitman in the supermarket is surely a fine and moving, and very American, poem. And Corso's "Marriage" is a bitterly funny one. But Black Mountain, which was supposed to be the nucleus of modernism, itself turned to an empty and pretentious scholasticism, and produced remarkably little that anyone could actually want to read. For the rest, there is a great deal of mere acting-out of private trauma and public trauma; and in the unhelped group therapy is too easily mistaken for poetry. Nevertheless it is true, as Geoffrey Moore points out, that these troubled years have evolved a poetic language without pretence or self-consciousness; capable, though still, of a high but not a high standard of achievement, and affectedly based on the expressive rhythms of speech; a language, waiting to be used.

Since the *New Oxford Book of American Verse* has so recently appeared it is natural to make a comparison. As far as the Second World War the contents of the two books largely overlap and there are no marked divergences. The Penguin Book gives a far larger representation to the poetry of the past thirty years. The *Oxford Book* is larger—about half as long again. It is also four times the price.

## A democratic art

By David Bromwich

LAURENCE STAPLETON:  
The Elected Circle  
297pp. Princeton University Press.  
£8.70.

Two traditions in prose run a fairly steady course from the sixteenth century to the end of the nineteenth. The first is descriptive, ornamental, and frankly ambitious to compete with poetry on poetry's terms. The second is expository, persuasive, and at its best allusive to the rhetoric of good conversation. In the first tradition belong the names of Burton, De Quincey, Pater; in the second, Bacon, Hazlitt, Shaw. The masters of eighteenth-century prose do not fall squarely on either side. But perhaps it is fair to say that Johnson—owing to the example he set in the *Lives* rather than *The Rambler*—has been the important figure for later writers in the second tradition. His fierce critic from the bias of the middle style, Hazlitt, was enormously in Johnson's debt: from him, Hazlitt learned not "pomp and uniformity" but colloquial vigour. All who came after Johnson and tried, as Coleridge did, to create an elaborate or consciously high style, were compelled to write as if the eighteenth century in general, and Johnson in particular, had never happened. In tracing Johnson's influence one is indeed charmed in slow stages the death of the high style.

A book with the subtitle "Studies in the Art of Prose" might be expected to throw new light on the ways in which these two traditions for a long while made each other's life possible, and difficult. *The Elected Circle* does not do that. Its failure may be due in part to Laurence Stapleton's careless neglect of the eighteenth century as a whole. Swift, Johnson, Burke, Gibbon: these formidable presences are dismissed one by one—Swift because he is a satirist, Johnson because good historic criticism of him is not hard to find, Burke and Gibbon because "one cannot examine their accomplishment as prose writers without being led into extraneous materials of political theory or history. But, in paying tribute to Burke's power, were not Hazlitt and Arnold able to do just this? It is the writer of the eighteenth century who is the writer of prose?"

The truth is that Miss Stapleton felt licensed to pass over the eighteenth century because, far from writing literary history, she was organizing her book around a theme that happened to interest her. She takes from Virginia Woolf an emphasis on prose as a "democratic art". She means that we can hear, in the prose that appeals to

her most strongly, a single speaker addressing a single listener (the listener is not considered as part of a larger public or class). And she is particularly fond of this quality of address as Donne, Browne, Feltham, Hazlitt, De Quincey, Emerson, Thoreau, and T. S. Eliot. Such a group needs no justification. Miss Stapleton admires them; her own style is good enough to be an embarrassment to her subject; one does not ask for more.

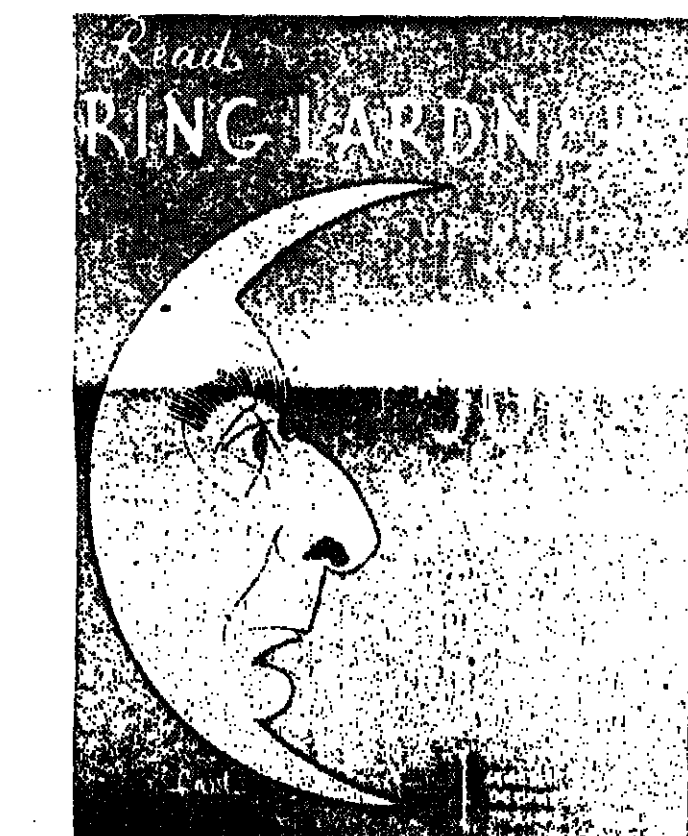
Miss Stapleton tends to give her highest marks to the voyage, in extraordinary language, over the ordinary range of emotions. She prefers, for example, Donne's sermons to his Devotions:

For Donne the sermon liberated imagination and restricted it. The vaulted structure in which Donne unfolds his cadences, leads to his climactic questions, weights his pauses and his refrains, makes nonsense of the vicious fallacy of prose poetry. Doubtless he could not have written such prose had he not been a poet, but he knew the difference. One assents to this with the sure feeling that one's mind has been cleared of cant. And yet Donne remains curiously not a personal writer, in the sense that Browne and Coleridge both are. He is always something a little colder, his rhetoric about him—and the suspicion lingers that his "climactic questions" are most impressive where he flourishes them most freely, in the *Devotions*.

In a similar vein, Miss Stapleton rates Emerson's "Natural History of the Intellect" above the essay on "Illusions". By doing so she brings attention to a beautifully sustained meditation. But there was no need for her to produce chronological evidence that the "Natural History" is the more truly mature of the two essays, or to assert that, with the lecture on the Fugitive Slave Law, it marks Emerson's "recovery from the inferior concept of Fate as representing a unity in nature and in history".

Some such unity is urged on the audience even at the end of Emerson's great lecture. And, compared with the "Natural History of the Intellect", the closing paragraph of "Illusions"—with its clearing away of "snowdrifts of illusions"—to reveal the gods in their spheres and the scholar gazing up at them, will say to the mind of many readers as the grander and more unified Emersonian performance.

Still, Miss Stapleton's final sentences on Emerson could not possibly be improved on: "In faithfully pursuing a writer's route to freedom, Emerson makes room for the reader. He does not blink or nod, coy or bulky, scold or pontificate. Of how many of the best prose writers of the nineteenth century can that be said?"



Cover of Ring Lardner's four-page "Upstairs Notes", distributed at the Broadway Theatre, New York, in 1929 during the run of June Moon, a comedy by Ring Lardner and George S. Kaufman which was filmed by Paramount in 1931 and again, retitled *Blunder* in 1937. From Ring Lardner's Descriptive Bibliography by Matthew J. Bruccoli and Richard Layman (424pp. University of Pittsburgh Press), which identifies a vast number of Lardner's sports articles by including the zappy headlines stamped on them by the Chicago Examiner in 1912. See *Have Contagion of Bouts and Muffs Behind Cleotie, So Yumkes Crumple Them 12-3*. The imaginative documentation includes a list of the more than 140 American papers which carried Lardner's work, *Weekly Letter*, syndicated by Bell, in the 1920s.

"Some books leave us free and some books make us free" (J. V. 359). Emerson does both. In his best essays, composed from the font of his faithful journals, he has left us on our own.

Miss Stapleton likes whatever is visible as an aid to understanding whatever is visionary. Yet she is able to defend the latter when she finds its name being taken in vain, and her constant wariness in the face of an elevation that looks to her too thoroughly willful, makes her a stern judge of De Quincey in precisely the way she needed to be. She is immune to the thrills of *Surpris de Profundis*. She keeps her praise for the *Confessions* and also for the "Revolt of the Tatars", to which she devotes some brilliant pages.

The chapters on De Quincey, Browne and Thoreau seem definitive where the others are only suggestive, perhaps because they allow more space to a smaller number of works. Thoreau's standing "in this age" is "undisputed". It is echoing Emerson at the beginning of *Nature* and has not quite earned the credit for originality that Miss Stapleton awards him. But her comparison of De Quincey's "The White Jacks" to Emerson's "The White Jacks" is fine. The discussion of *Uranian* is a window on the other side of which Browne is clearly visible. Miss Stapleton loves him too wisely to get in the way. Of the shape of

Hazlitt's career one does not get a very lively sense, and Miss Stapleton prefers Hazlitt mellow to Hazlitt fierce. Others, yielding nothing to her in their domination, have found the two sides keep apart. Nevertheless she quotes him well. And she has sent at least one reader back to the *Resolves* of Owen Feltham. The obvious comparison here is with Bacon. It took wit to write: "A single life doth wait with churchman, for charity will hardly water the ground where it must first fill a pool." But Feltham has at times a wildness and a gravity that Bacon does without. He wrote: "Gold that lay buried in the buttock of the world; is now made the head and ear of the people." But also: "I will not serve others as I injure not myself; so myself, as I may help others."

Only in her closing chapter on Eliot does Miss Stapleton's own writing show a marked falling off. What she is saying is less interesting and her energy in saying it seems to have waned. The trouble is that not having anything like the stature of the rest of this group, and Miss Stapleton has to pretend that he does; or, alternatively, to suggest that literary criticism is the proper field of exercise for the "democratic art". In our own case (but surely not in Eliot's) Or, as a last resort, to hint that in any case no other twentieth-century writer comes to mind. (But surely Orwell would have led Miss Stapleton to

write a better last chapter; or Virginia Woolf, whom she cites approvingly more than once.)

Eliot's late essay on verse drama is commended for having led the reader into the workshop of an artist and let him stay awhile. But it is rather a tedious hour we spend in the workshop, is it not? This is the essay that Randall Jarrell called one of the funniest pieces of exposition ever written; I feel to spoil it by parody, but you feel, when you finish reading it, that you have been to a lecture, one, two, three, or four times to a lecture, some of which usually come before, and some usually after, the lecture.

Miss Stapleton's failure to consider what traditions she was dealing with, and why, has its upshot in the wrong apology with which this review concludes. One cannot feel about *The Elected Circle* that the authors, works, and selected passages, come first, the "unifying idea" much later. And this may account for the hush of intense concentration that settles elsewhere in the book, while the occasional gust of outside air the atmosphere grows a bit clearer. Yet Miss Stapleton's overblown virtues as a reader are with her book will make its own. Whatever the shortcomings, it is a book that remains early on "new" and it is true that there isn't any book like it. There is not likely to be another.

## The contrasts of the Count

By H. Stuart Hughes

LIVIO ZENO:  
Ritratto di Carlo Sforza  
546pp. Florence: Le Monnier.  
L9,000.

Like his namesake, the protagonist of Italo Svevo's classic psychological novel, Livio Zeno is a *tristone*. A retired diplomat, now returned to his native city, he has written with a scrupulous attention to detail and an engaging disregard for historic-graphic conventions a "portrait" of a statesman with whom he worked closely and whom he evidently both loved and admired, Count Carlo Sforza. His book is not biography in the ordinary sense: it is too episodic for that, and too much a personal *témoignage*. But these very eccentricities make it all the more convincing—to which one should add as a further merit the invaluable letters that Zeno includes in a long appendix, more particularly Sforza's correspondence with Benedetto Croce and Alcide De Gasperi.

Who was Sforza? Very likely the younger generation—at least in the English-speaking world—have forgotten him. If this be so, Zeno's book comes at precisely the right time: it would be tragic to lose from memory a figure who was both a great man and a great man of his kind. His public career spanned the twentieth century's first half, from 1905 to 1951—yet it was interrupted for more than twenty years (years that in an ordinary statesman's life would have been his most influential) by a pair of utterly disparate "vetoes": the one imposed by Benito Mussolini, the other by Winston Churchill. Italy's foreign minister in 1920 at the age of forty-eight, Sforza had to wait until he was seventy-five to return to a post for which his qualifications were universally recognized as pre-eminent.

Such a hiatus, of course, was the common fate of Italian anti-Fascists. But even in the guise of an opponent of Mussolini, Sforza was uncommon. To begin with, he was the only important émigré of noble birth—of a nobility, however, atypical of his country. His family, descended from a bastard offspring of the Renaissance dukes of Milan, were uncharacteristic in being both highly cultivated and living on their own land. To these distinctions the young Carlo added marriage to a member of the ominously international Belgian aristocracy. Conspicuous of threats against his life, he was "the last of the great constitutional opponents" of the Fascist regime to leave Italy; not until 1927 did he give up as hopeless the internal struggle against it. Two decades later, he was alone among his country's elder statesmen in declaring himself unequal-

vocally for the republican form of government.

An Italian to the marrow, with a profound affection for his native landscape and cultural tradition, Sforza naturally and effortlessly became an early exponent of the present-day notion of a good European. Making his debut on the world stage as a member of the Italian delegation to the Algiers conference, he bowed out during the mid-century controversy over German rearmament.

And in this final phase he stood once more alone as the last great foreign minister of any nation to come from the career diplomatic service. (One cannot put in Sforza's class the *grands commis* who have held the job under France's Fifth Republic.) In his first incumbency, which lasted scarcely over a year, he managed to liquidate the dispute with Yugoslavia which had festered as Italy's most urgent legacy from the peace conference of 1919. On his return to the foreign ministry—this time for four and a half years—after the passage of more than a quarter of a century, his task once again was to heal the hurt inflicted by another peace settlement, to lead Italy from the twilight status of co-belligerency in which it was still languishing at the end of the Second World War, to full membership in the Western alliance. In both post-war periods, he waged hard combat against his country's super-patriots; in both he held unwaveringly to the conviction that Italy's proper role was to figure as an equal partner in a "consortium of nations". Aided by his marriage and by his decades of residence abroad, fluent in both French and English, Sforza had quite simply arrived at a point where national interest and the welfare of Europe coincided in his mind.

It is said that the natives of Trieste handle the Italian literary language awkwardly, like a half-foreign tongue. Certainly that is not true of Livio Zeno: his style has a graceful courtliness appropriate to his subject. (And we learn a great deal about both Sforza's personal style and his biographer's ear for language in Zeno's quaint listing of the old-fashioned turns of phrase that gave savour to the Count's speech.) Similarly, the way in which Zeno has chosen to organize his material fits the contours of his protagonist's career. It is a mixture of topical and chronological in which individual chapters recount collected aspects of Sforza's activity, in a loose temporal sequence with frequent overlaps, thereby disclosing an underlying unity in a life whose bare chronicle might have appeared hopelessly fragmented.

Yet for the uninformed this quasi-analytic method offers pitfalls. It

assumes a knowledge of people and events that few outside Italy possess. What is more, it entails a brief and merely allusive treatment of Sforza's years of exile which non-Italians in particular would like to know more about. Zeno gives us a tantalizing peep into the Count's gilded roster of the Count's literary acquaintance during his stay in France; he stresses his protagonist's insistence on his own independence, both political and financial, during his subsequent period in the United States; the bitter, day-to-day humiliations of an émigré's existence (which the proud Sforza must have felt with a special keenness) are only fleetingly evoked.

None the less from Zeno's meticulous reconstruction there emerges a likeness that those who knew Sforza will recognize as faithful to the original. My own friendship with the Count began in the war years and was prolonged during frequent subsequent visits to Rome; I saw him for the last time sixteen months before his death and just prior to his resignation from the foreign ministry—an event he was already contemplating with his customary refusal to be perturbed by petty matters. My channel to him was the group of delightful and intellectually sophisticated men of my own age he had gathered about himself, several of them Jewish and not one a nobleman. The two I knew best died young: the charmed circle seemed lost forever in the remote past. Now Zeno in his role as survivor has caught the figure who never ceased astounding us, whom he writes of the

contrasts which were the source of so much aversion, so much incomprehension, so much disbelief: the contrast between elegance and austerity, between salon manners and a sense of the eighteenth-century frivolity and a depth of Mazzinian seriousness, between the casualness of an *enfant terrible* and the thunderbolts of a doctrinaire. In brief, he has caught the man of the world and the man... (with)... a mission.

What people "at first glance mistook for vanity" Sforza's intimates recognized as a more appealing variety of an almost Gaudian concept of personal grandeur. And this highly individual sense of his own worth and of the role he would not stoop to perform set the limits to his achievement. "Absolutely dedicated to the principle of popular sovereignty," he could never have served a prince in the manner of a *camarilla* or a *Stemmer* because at the same time he found it impossible to adjust to the realities of mass democracy. Without an organized party behind him, with a constituency consisting of little more than

non-Catholic intellectuals of the moderate left, he was doomed to political loneliness—to hovering between anachronism and a vision of the Europe of the future.

In Italy such a man was bound to inspire more enmities than friendships. Zeno delineates with rare lucidity the turbulent personal relations that marked Sforza's long career. A few deserve special mention. Towards his sovereign, Victor Emmanuel III, the Count's attitude evolved from admiration to contempt; deeply impressed with the King's steadfastness and realistic appraisal of the military situation after the Caporetto disaster, Sforza subsequently learnt to his sorrow that his warnings about Mussolini would meet only royal silence or annoyance. The same was true of the Count's appeal, dispatched from exile in France's hour of agony, that Victor Emmanuel refuse his assent to the Italian declaration of war. On returning home after the Duke's fall, Sforza could feel no warmer emotion than pity for the broken old man who tried to behave towards him as though nothing had changed in the past twenty years.

Here too, in the ideological half-dawn of the newly liberated South, Sforza resumed contact with Croce. The two long been acquainted; Sforza we learn to our surprise from Zeno's book and the letters accompanying it is the extent to which they became close friends during the eight months between Sforza's arrival in Bari in October 1943 and the liberation of Rome the following June. As the best-known figures among the anti-Fascists gathered in the South, they were inevitably thrown together. But it was by no means forordained that two such stubborn individuals could sink their differences (Croce, for example, remained a monarchist and work side by side for the liberalization of their country's government. The intimate "tu" which Sforza, like most of his generation, rarely employed—expressed their mutual affection; so too the final exchange of letters, full of concern for an ailing friend, between elder statesmen who were to die only two months apart.

Churchill never understood (or never permitted himself to understand) what Sforza and Croce and their like were trying to accomplish. To their idea of a strong democratic partnership in the grand alliance against Fascism, the British Prime Minister opposed the notion of a feeble client monarchy whose main function would be to serve as a watchdog on a postwar hegemony for his own country in the Mediterranean. This was the basic disagreement behind Sforza's most celebrated *contretemps*—his stormy encounter with Churchill as he

passed through London on his way back to Italy from the United States.

"Well, Sforza, I am told you have become a republican!" was the British Prime Minister's brusque opening gambit. His account and Sforza's do not wholly jibe in narrating a conversation which soon turned into a four-hour shouting-match and in which the Count's vocal cords eventually gave out. But it is clear that their argument revolved around the nature of the pledge Sforza had given to the American Government before being permitted to depart: had he undertaken to support the "royal" (and extremely shaky) ministry headed by Marshal Badoglio or had he merely agreed not to raise what the Italians called the "institutional question" of monarchy versus republic until the war was won? The former was Churchill's interpretation, the latter, in substance, Sforza's. Quite apart from the doubtful propriety of the Anglo-Americans posing such a condition, the Count's view strikes me now (as it did at the time) as more in conformity both with his own character and with the position that other Italian political leaders were adopting. By the end of 1943 nearly all the chief figures, of whatever party, had tacitly agreed to put the institutional question on ice for the duration of the war. This engagement, however, did not oblige them to refrain from expressing their personal preference or from exerting pressure for reconstituting the royal government on a more recognizably anti-Fascist basis. If Sforza broke some sort of promise—which was the ground on which Churchill's angry campaign for the foreign ministry at the end of 1944—he had done no more than a dozen others, old and young, in the Italian political class.

I recall my feeling of flattered excitement when the Count summoned me to my capacity as an intelligence officer to tell me the news; he preferred, he said, to have it reach Washington through someone in whom he had confidence. (I doubt, however, if my cable was the first to alert the Department of State; almost certainly less than a week before he had already reported an event that was to precipitate one of the rare personal disputes between Roosevelt and Churchill.) Whatever my own historic role in this scene, what was important and characteristic was Sforza's manner of informing his young friend—with a grandfathership, consoling arm around my shoulder, almost as though he were talking of something which would distress me more than it did him.

More generally, in the colossal misunderstanding that deprived Italy's diplomacy for two crucial years of the bold and expert leadership it so grievously required, the real drama between Churchill and Sforza was the psychological one, not the legal niceties of engagement broken or kept: it was the clash of two powerful temperaments, of two men of the same generation, of the same class, and of the same past record of intransigence, who if

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# TLS Commentary

## Beckett backstage

James Knowlson, who founded the  
Beckett Archive in the University  
of Reading, has now launched a  
*Journal of Beckett Studies* to be  
published twice a year and devoted,  
though not quite exclusively, to  
information, opinion, notes and  
queries about the master.

This first issue is a useful post-  
script to the seventieth-birthday  
celebrations (about which it contains  
interesting comments) and is to be  
commended for staking out ground  
where theorist and theatrical prac-  
titioner may get together. Dr Knowl-  
son points out that the rift between  
academic critics and practical man-  
agers of the theatre is absurd when the  
subject is Beckett, whose massive  
erudition is combined with "meticu-  
lous attention to what is 'right'  
in the theatre". The *Journal's* most  
striking pages contain detailed  
examples of Beckett in action as  
theatre worker.

Ruby Colin contributes an intri-  
guing description of Beckett's  
directional method based on his  
superb production of *Waiting for  
Godot* for West Berlin's Schiller  
Theater, taking us from the first  
long phase of visualization in the  
theatre of the mind and its attend-  
ant impatience with scenes after  
scene ("Messy", "Not well thought  
out"); through the period of com-  
mitting the German text to memory  
and compiling a director's notebook  
"to which he does not refer during  
actual rehearsals"; to the final,  
enormously detailed manipulation  
of physical and technical action.  
For Beckett, as for Artaud, stage  
space is empty, and much of his  
Godot material reflects his charac-  
ter's "desperate efforts to move through  
it". Dr Knowlson provides a simi-  
larly enlightening account of Beck-

ett's methods during his production  
of *Krapp's Last Tape* for the  
Schiller Theater Werkstatt.

John Pilling's reappraisal of the  
*Proust* monograph takes perceptive  
account of the "abominable"  
edition of the *Nowelle Revue*  
*Frangaise*, which Beckett annotated  
copiously during his preparatory  
work on the project, and which  
can now be seen in the Reading  
University Beckett Archive. Mr  
Pilling's scrupulous analysis of  
Beckett's marginal notes and scor-  
ings enriches our understanding of  
the relationship between Proust  
and Beckett; and he has discovered  
some striking and unsuspected  
parallels in their writing and  
attitudes.

As a *bonne botche* the *Journal*  
gives us the text of *Ghost Trio*, the  
first of Beckett's two new television  
plays, corrected in the light of the  
BBC television recording last  
October. But it is a bitter-sweet  
treasure that defies reading, consisting  
as it does largely of stage direc-  
tions: for physical action, camera  
positions and moves, timing and  
angle of shots, sound and music  
cues (from Beethoven's fifth piano  
trio—"The Ghost") identified by  
number. It is an exact blueprint,  
but includes none of the emotive  
elements of performance: the  
man's appearance, style of move-  
ment, facial expression, the  
woman's vocal timbre. However,  
the work is to be broadcast on  
Sunday, April 17, together with  
Beckett's second new television  
play, "... but the clouds ...", written  
as a companion piece.

Donald McWhinnie



"Prohibition", by Den Shuhn, from *Cheers*

## Spirit world

Livy my darling, I want you to be  
sure to have in the bathroom  
when I arrive, a bottle of Scotch  
whisky, a lemon, some crushed  
sugar and a bottle of Angostura  
bitters. Ever since I have been  
in London I have taken in a wine  
glass what is called a cocktail  
(made with these ingredients)  
before breakfast, before dinner,  
and just before going to bed.  
To it I attribute the fact that up  
to this day my digestion has been  
wonderful ... simply perfect.

This stimulating solution to life's  
little problems was Mark Twain's  
quoted in *Cheers*, a spirited guide  
(sic) to liquors and liqueurs, dis-  
tilled, blended and bottled (sic)  
again by Frances White (160pp,  
Paddington Press, £3.50) to be pub-  
lished next Thursday. It covers  
the history and varieties of distilled  
spirits world-wide, with recipes,  
illustrations, anecdotes, even dis-  
grams: although it is illegal in most  
countries to distil without a licence,  
an enthusiast would find no diffi-  
culty in constructing either a still  
or a continuous still from Miss  
White's clear description.

The "pot" of a pot still is large  
and bulbous, made of copper, nar-

rowing at the top into a long, thin  
neck connected to a coiled pipe  
which is called the "worm". A  
man was hauled up before a judge  
accused of illicit distilling a  
"worm" having been found on his  
premises. "I would also like to  
plead guilty to rape", announced  
the accused. "You would like to  
do what?" exclaimed the asto-  
nished judge. "If you please, mil-  
lord, I have the instrument to do  
both. I have done neither."

Whatever about instruments, it is  
women who in myth and legend are  
credited with the discovery of  
alcohol, according to Miss White:  
the female initiative first shown  
with regard to apples, in the Garden  
of Eden. Apple brandy (applejack  
in America, calvados in France)  
is it happens, a very excellent li-  
quor. Washington himself begged the  
recipe from the Laid family who  
produce 95 per cent of American  
applejack, and Abraham Lin-  
coln sold it in his Springfield tavern  
at twelve cents for half a pint. It  
is a powerful digestif: a "iron nar-  
mand" is a hole bored through the  
vents of an overfilled stomach by  
a gulp of calvados, thus making  
room for the intake of more food.

higher civilization. Nevertheless, this  
forfeitable, if one-sided, presentation  
of the questions which the Native  
question can no longer be ignored. His  
courageous and enterprising reco-  
comes into contact with peoples in  
a more backward stage of develop-  
ment deserves to be read and pon-  
dered by all who have to deal with  
these problems. The author has  
devoted long study of them and has  
had, as an administrator, practical  
experience of them in another part  
of the world.

Lord Olivier sees in the history  
of the past few years in South  
Africa a dangerous growth of repres-  
sionist policy; and recent legisla-  
tion might appear to give colour  
to this view. But it is possible, and  
probably nearer to the truth, to re-  
gard the legislation as merely the  
presence of newly defined in the  
presence of a new and more impor-  
tant thing in recent South  
African history: the emergence of  
a new attitude and outlook in re-  
gard to the Native question. To  
many South Africans, and in par-  
ticular to those who have revisited  
the country after an absence of some  
years, the change in opinion which  
has taken place is remarkable. A  
conference such as that which met  
at Cape Town early in the present  
year under the auspices of the  
Dutch Reformed Church, in which  
Native representatives took part and  
showed themselves capable of hold-  
ing their own in debate with white  
speakers, would not have been pos-

# Godliness in God's Own Country

By Edward Norman

ROBERT T. HANDY:  
*A History of the Churches in the  
United States and Canada*  
471pp. Clarendon Press: Oxford  
University Press. £9.50.

THOMAS O'BRIEN HANLEY, SJ  
(Editor):  
The John Carroll Papers  
Vol 1: 1755-1791. 549pp  
Vol 2: 1792-1806. 543pp  
Vol 3: 1807-1815. 517pp  
University of Notre Dame Press.  
£96.25 the set.

It is not easy to incorporate the  
diversities of North American reli-  
gious experience within a manage-  
able survey, but Robert Handy, in  
this first volume of the new Oxford  
History of the Christian Church,  
has done so without sacrifice of  
historical judgment or balance of  
treatment. Here is an impressive  
panorama of American church his-  
tory, from the first European settle-  
ments to the vision of Richard  
Nixon, from the imprisonment of  
Tom Goud for unsound views on  
baptism in the 1660s to Bishop  
Charles "Sweet Daddy" Grace and  
the Pentecostal extravaganzas of the  
1930s; from the recognition of  
"Mother" Ann Lee as a female in-  
carnation of Christ in the 1780s to  
the ordination of women in the  
1970s. It is a story whose bizarre  
top-dressing, however, conceals  
some very familiar substance—  
sometimes more familiar than Pro-  
fessor Handy allows.

The difficulty in writing for a  
large general series is that the  
author is under the constraint of  
having to summarize conventional  
knowledge about his subject and  
the results of recent research, while  
at the same time saying something  
original—something that makes his  
book more than just a synthesis of  
available second-hand literature. In  
this field furthermore, the massive  
*Religious History of America* (1972)  
by Sydney E. Ahlstrom and the  
volumes of the *History of the  
Christian Church in America* (1966)  
edited by J. W. Grant have rather  
pre-empted the ground. The major  
drawback of Professor Handy's  
work—which has to be set against  
its very great advantages—is that  
his treatment of themes and his  
analysis does not depart very signifi-  
cantly from the versions found in  
these other books. What he  
does do is to combine an extremely  
readable narrative of develop-  
ments, both in the United States  
and Canada, in a single volume.

The comparative basis for this  
double bill is sensible if obvious:  
the Canadian churches maintained  
institutional links with the British  
ones, corresponding to the polit-  
ical relationships, and this retained  
features which differed from the  
ostensible transformations wrought  
in the freer and more pragmatic  
atmosphere of the republic to the  
south. He gets the balance between  
the two countries—the revival of  
space allocated to each—about  
right, which was not an easy thing  
to have accomplished. This is

accompanied by a rather creaking  
self-consciousness about including,  
at the appropriate places, ante-  
cedents of contemporary pieties:  
there are taken references through-  
out to blacks, Indians, and women.  
Another balance that he main-  
tains is between religious ideas and  
historical circumstance. Too many  
ecclesiastical historians write about  
the nineteenth century, in particu-  
lar, as if developments in the  
churches were an almost automatic  
response to the formal theological  
outpourings of the time, and not,  
as they were, a complicated dialec-  
tic defined by political and cultural  
factors. Professor Handy is skilful in  
relating the changes he describes to  
general movements of opinion.

In a few places, it is true, his  
account of these movements borrows  
upon the simplistic. Thus his ver-  
sion of the nineteenth-century  
identification between Christianity  
and laissez-faire ideology is rather  
a caricature—though it must be said  
that it is an infinitely more intelli-  
gent parody than the otherwise com-  
parable one included in J. K. Gal-  
braith's recent television series. And  
his description of later nineteenth-  
century theological tensions looks  
a bit cardboard when set alongside  
Owen Chadwick's subtle handling  
of the English manifestations of  
religious inquiry in the second  
volume of *The Victorian Church*.  
But Professor Handy is scrupulous  
in the space allocated to the differ-  
ent denominations; none may com-  
plain that they have been given a  
short measure (though some do  
deserve to have been).

The book is conventional in its  
broad assumptions about the Ameri-  
canization of American Christianity.  
Like nearly all the other works on  
this subject—and despite the Cana-  
dian dimension—largely avoids  
external points of reference and in-  
clines to emphasize the unique  
aspects of religion in the New  
World. But it is really right to  
do so? When some of the super-  
structural assumptions imposed by  
political experiment have been  
accounted for, and some accidents  
of cultural adjustment, the contents  
of developments in American and  
Canadian Christianity turn out to  
have a large number of features  
originally from renaissance and  
British religious history. The matter  
is sufficiently important to warrant  
further explanation, and the  
materials for this can actually  
be assembled from Professor  
Handy's own narratives. Occa-  
sionally, indeed, he does him-  
self notice some British or Euro-  
pean counterparts. What he does  
not do is to arrange them around  
a thematic explanation. But they  
are too many, and too evenly dis-  
tributed across American religious  
history, to remain unassimilated in  
a general survey.

Professor Handy sees the Great  
Awakening, the religious renaissance  
of the middle years of the eighteenth  
century, as the foundation of the  
anti-intellectualism "that has  
plagued American life". Its British  
counterpart was the revival that  
eventually congealed into Method-  
ism—in some of whose features Pro-  
fessor Handy's "American" conse-

quences may be divined clearly  
enough. He also points out that  
church attendance in America was  
rather low by the end of the  
eighteenth century—perhaps 10 per  
cent of the population. The corre-  
sponding figure for England was  
around 12 per cent. In both coun-  
tries, and in Canada also, attendance  
inflated modestly in the mid-nine-  
teenth century, principally among  
the middle classes. Then everywhere  
it fell away, only to be boosted again  
in the 1940s and 1950s until, in the  
last decade, to the accompaniment  
of still unexpired and ignorant com-  
mentary by interested parties, it  
began again to diminish—this time  
rather sharply. Surely the chrono-  
logical parallels here should pro-  
vide grounds for further analysis?

The legal disputes over ecclesiast-  
ical property trusts in mid-  
nineteenth-century America are  
another example. Many were caused  
by orthodox congregations in the  
better-educated classes opting for  
Unitarianism. Professor Handy tends  
to see this as peculiarly the prob-  
lem of a society in which all  
churches had become voluntary  
associations because of the legal  
separation of church and state. But  
it was raised in exactly the same  
context in England, and with the  
complexities, in England, of the  
famous case of *Lady Hewley's*  
Charity showed in the 1830s. In the  
same decade, and in the next one,  
East Coast American religion was  
influenced by Transcendentalism. It  
had some uniquely American  
aspects, but in its respect for Ger-  
man Idealist philosophy and biblical  
scholarship, and in its social uti-  
lities, it was paralleled by the  
English thought of F. D. Maurice  
and his gang of four in the Christian  
Socialist clique.

Early nineteenth-century move-  
ments for the reformation of  
"morals" in America followed the  
English ones of the 1780s and 1790s.  
In fact the voluntary societies for  
social improvements in these years,  
as Professor Handy does acknow-  
ledge, were in substance very  
pious British ones and not so  
many others have imagined,  
specifically American. The great  
temperance movement of the nine-  
teenth century, and the peace move-  
ment (which in America took its  
origin from renaissance and  
British religious history. The matter  
is sufficiently important to warrant  
further explanation, and the  
materials for this can actually  
be assembled from Professor  
Handy's own narratives. Occa-  
sionally, indeed, he does him-  
self notice some British or Euro-  
pean counterparts. What he does  
not do is to arrange them around  
a thematic explanation. But they  
are too many, and too evenly dis-  
tributed across American religious  
history, to remain unassimilated in  
a general survey.

The first half of the nineteenth  
century also saw a number of  
American experiments with ideal  
communities: essays in applied  
egalitarianism. They were inspired  
by the French Revolution, and  
were clearly European derivatives.  
The High Church revival of mid-  
century American Episcopalianism  
is attributed by Professor Handy to  
"Romanticism". He also recog-  
nizes, of course, its indebtedness to  
the Oxford Movement. There was  
nothing particularly American about  
any of it. Furthermore, both the  
sophisticated and the knee-knocking  
anti-Catholicism that burned so  
brightly in the free atmosphere of  
American and Canadian cities in  
the last century were an exalted  
version of old-fashioned British  
Popery. The Nativist rationaliza-  
tions in which the hatreds were  
sometimes expressed looked a  
bit American—but were in  
reality exactly like the associa-  
tion of anti-Catholicism with  
Catholic sentiment in England and  
Scottish cities. Antipathies came to  
precipitation in the same decade on  
both sides of the Atlantic, in the  
1840s. The impact of scientific  
thought on theological outlook had  
never arisen, or perhaps never  
here. Professor Handy very fully  
underestimates the extent to which  
it was historical relativism rather  
than scientific discovery which  
undermined the religious convictions  
of those who found an emotional  
release in the losing of faith.

In the later decades of the nine-  
teenth century a number of Ameri-  
can church leaders began a self-

conscious and professedly painful  
abandonment of laissez-faire social  
principles and opted, instead, for the  
confused and tempered assemblage  
of quasi-collectivist substitutes  
which became known as the "Social  
Gospel". In England, in the same  
years, the same movement  
thought was led by Bishop Westcott  
and was embodied in the fashion-  
able and vacuous "Christian Social  
Union". On both sides of the  
ocean an emphasis on social change,  
a confession of social guilt, and an  
insistence on at least verbal agree-  
ment came to characterize much  
Christian thinking up to the 1930s.  
It declined everywhere in the  
1940s and 1950s, and revived  
with luminaries of church thought  
and leadership whom it would be  
distasteful to identify. In both  
countries, there were class and edu-  
cational similarities which explain  
the nature of this parallel experi-  
ence quite as much as the impact  
of external events. In both,  
"Christian Socialism" had its most  
successful appeal among the well-  
to-do and the academics, not down  
among the suffering demoi.

These are fairly random examples  
of the sort of instances which raise  
questions about the supposed  
uniqueness of American religious  
developments drawn out from Pro-  
fessor Handy's own linear  
narratives. But what of the  
more fundamental determinants—  
what of the separation of church  
and state in America, or of the  
"denominationalization" of  
American religion? There  
were in such places as Delaware,  
Rhode Island and Pennsylvania, very  
early attempts at freedom of reli-  
gious association in the American  
colonial period. The revolutionary  
upheaval and the resulting consti-  
tutional instruments (both federal  
and state) issued in immediate dis-  
establishment in some states, and  
the undermining of the establish-  
ment of particular churches in some  
others—the last official church bit  
the dust of Massachusetts in 1833.

In British North America a prac-  
ticed separation of church and state  
came in such places as the 1850s.  
Yet exactly the same forces of reli-  
gious and social pluralism, allied  
with the advance of liberal notions  
of government, also operated within  
the British Isles. There were some  
theological disparities, largely de-  
termined by the tenacity of the  
establishment principle in Britain.  
But the same forces did produce  
some of the same effects: disestab-  
lishment was accomplished in Ir-  
land and 1869 and in Wales in 1919.  
In England and Scotland, during  
the nineteenth century, the state  
terminated most of the exclusive  
protection of the Anglican and Pres-  
byterian state churches, however  
converting them into constitutional  
anomalies. Both there and in North  
America the achievement of "relig-  
ious freedom" was not regarded as  
a movement for secularization;  
government was still expected to be  
distinctly Christian and to promote  
a Christian moral outlook—the  
overseas of prohibition laws.  
Only in the past two decades has  
educated opinion in all three coun-  
tries begun to espouse a moralistic  
defence of genuine secularization.

Thus the separation of church and  
state was not a peculiarly American  
phenomenon at all; it was not pro-  
duced by anything peculiarly  
American. It was the work of Christian opinion  
wherever there was an English  
common law background of consti-  
tutional liberty operating within a  
practical religious diversity. The  
same pattern reproduced itself in  
Australia and New Zealand. Pro-  
fessor Handy spots a few of the  
common elements, but lacks any  
sort of comparative thematic struc-  
ture of analysis which to pro-  
ject an inner illumination for his  
narrative sequences.

The "denominationalization" of the  
church was at first a consequence  
of enforced ecclesiastical autonomy.  
In the case of the "gathered" reli-  
gious communities the problem had  
never arisen, or perhaps never  
here. Professor Handy very fully  
underestimates the extent to which  
it was historical relativism rather  
than scientific discovery which  
undermined the religious convictions  
of those who found an emotional  
release in the losing of faith.

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Applications are invited from graduates of Westfield College for a **LIBRARIAN** position. The position is a full-time position with a salary of \$12,000 per annum. Further details and application forms may be obtained from Westfield College, Library Services, London WC1E 6BT.

## THE KINGDOM OF SAUDI ARABIA University of Riyadh

Applications are invited for appointments to positions of Lecturers, Assistant Professors and above starting October, 1977, in the following specializations:

Modern Novel and Earlier Periods — 1 Female Specialist.  
Linguistics — 1 Female.  
Drama — 2 Specialists: 1 Male and 1 Female — (preferably) in Post-Renaissance Drama, excluding Modern Drama.  
Poetry—Modern and Earlier Periods — 2 Specialists: 1 Male and 1 Female.  
At all levels, candidates must have Doctorate or MA qualifications in their respective fields and have experience as regular teaching staff in accredited Universities.

### SALARIES AND ALLOWANCES

(Saudi Riyals per month)

Position	Salary*	Annual Increment	Housing Allowance
Professor (PhD)	6,000-6,500*	200	20,000**
Associate Professor (PhD)	4,800-5,800*	200	17,000**
Assistant Professor (PhD)	3,600-4,600*	200	15,000**
Language Lecturers			
(a) MA (In Language Teaching+Lab Experience)	3,000-3,250*	150	13,500**
(b) MA (Female) in Linguistics			

Benefits: Tax free, free medical services, annual passage-paid (60 days) leave.

Applications should be sent with curriculum vitae and testimonials to:

The Dean of the Faculty of Arts,  
PO Box 2456,  
University of Riyadh,  
Riyadh, Saudi Arabia.

\*plus 12% thereof as cost of living allowance  
\*\*plus 50% of the Housing Allowance as Furniture Allowance paid only once and after taking up employment in Riyadh, or possibly, University housing 1-50% of the Housing Allowance as Furniture Allowance paid only once and after living up employment.

## Saudi Arabia

#### LEICESTERSHIRE

##### LEAD CHILDREN'S SPECIALISTS

Applications are invited from graduates of the University of Leicester for a **LEAD CHILDREN'S SPECIALISTS** position. The position is a full-time position with a salary of \$12,000 per annum. Further details and application forms may be obtained from the University of Leicester, Library Services, Leicester LE1 7RH.

#### TERESIDE POLYTECHNIC

##### LIBRARIAN

Applications are invited from graduates of Tereside Polytechnic for a **LIBRARIAN** position. The position is a full-time position with a salary of \$12,000 per annum. Further details and application forms may be obtained from Tereside Polytechnic, Library Services, Tereside, London WC1E 6BT.

#### LONDON BOROUGH OF WALTHAM FOREST

##### LIBRARIAN AND THE SENIOR ASSISTANT LOCAL STUDIES

Applications are invited from graduates of the University of Waltham Forest for a **LIBRARIAN AND THE SENIOR ASSISTANT LOCAL STUDIES** position. The position is a full-time position with a salary of \$12,000 per annum. Further details and application forms may be obtained from the University of Waltham Forest, Library Services, Waltham Forest W10 7AA.

#### WESTFIELD COLLEGE

##### LIBRARIAN

Applications are invited from graduates of Westfield College for a **LIBRARIAN** position. The position is a full-time position with a salary of \$12,000 per annum. Further details and application forms may be obtained from Westfield College, Library Services, London WC1E 6BT.

#### BOOKS & PRINTS

##### THE NEW YORK TIMES

Applications are invited from graduates of The New York Times for a **BOOKS & PRINTS** position. The position is a full-time position with a salary of \$12,000 per annum. Further details and application forms may be obtained from The New York Times, Library Services, New York NY 10001.

#### CATALOGUES

##### FIRST COLLINGS CATALOGUE

Applications are invited from graduates of First Collings Catalogue for a **CATALOGUES** position. The position is a full-time position with a salary of \$12,000 per annum. Further details and application forms may be obtained from First Collings Catalogue, Library Services, London WC1E 6BT.

#### PERSONAL

##### IMMEDIATE ADVANCES

Applications are invited from graduates of Immediate Advances for a **PERSONAL** position. The position is a full-time position with a salary of \$12,000 per annum. Further details and application forms may be obtained from Immediate Advances, Library Services, London WC1E 6BT.

#### THEATRES

##### ARTS THEATRE

Applications are invited from graduates of Arts Theatre for a **THEATRES** position. The position is a full-time position with a salary of \$12,000 per annum. Further details and application forms may be obtained from Arts Theatre, Library Services, London WC1E 6BT.

#### COURSES

##### HIGHAM HALL

Applications are invited from graduates of Higham Hall for a **COURSES** position. The position is a full-time position with a salary of \$12,000 per annum. Further details and application forms may be obtained from Higham Hall, Library Services, London WC1E 6BT.

#### LECTURES & MEETINGS

##### MORRIS & THE TOWN

Applications are invited from graduates of Morris & The Town for a **LECTURES & MEETINGS** position. The position is a full-time position with a salary of \$12,000 per annum. Further details and application forms may be obtained from Morris & The Town, Library Services, London WC1E 6BT.

#### FOR SALE & WANTED

##### AUTOMOBILES

Applications are invited from graduates of Automobiles for a **FOR SALE & WANTED** position. The position is a full-time position with a salary of \$12,000 per annum. Further details and application forms may be obtained from Automobiles, Library Services, London WC1E 6BT.

#### BUSINESS SERVICES

##### PETER COOPER

Applications are invited from graduates of Peter Cooper for a **BUSINESS SERVICES** position. The position is a full-time position with a salary of \$12,000 per annum. Further details and application forms may be obtained from Peter Cooper, Library Services, London WC1E 6BT.

#### APPOINTMENTS WANTED

##### HOUSEHOLD SERVICES

Applications are invited from graduates of Household Services for a **APPOINTMENTS WANTED** position. The position is a full-time position with a salary of \$12,000 per annum. Further details and application forms may be obtained from Household Services, Library Services, London WC1E 6BT.

#### EDUCATIONAL

##### ICE, DESSERTS, FRUIT

Applications are invited from graduates of Ice, Desserts, Fruit for a **EDUCATIONAL** position. The position is a full-time position with a salary of \$12,000 per annum. Further details and application forms may be obtained from Ice, Desserts, Fruit, Library Services, London WC1E 6BT.

## KINGDOM OF SAUDI ARABIA UNIVERSITY OF RIYAD FACULTY OF ARTS

Applications are invited for appointments to positions of Professors, Associate Professors, Assistant Professors and Lecturers starting Academic Year 1397/98 (1977/78). Applicants must be native speakers of Arabic (except for the Department of English):—

Position:	Qualifications	Department	Specialisation
<b>PROFESSORS</b>	Either, holding Ph.D. plus 5 years of subsequent university teaching experience as Associate Professor plus publications acceptable to Riyadh University, OR, holding Ph.D. plus Full Professor title already conferred by a recognised and accredited University.	Arabic Geography Geography Geography History Mass-Communication Mass-Communication Sociological Studies	Grammar and Syntax Bio-Geography and Soils (1) Economic Geography (1) Regional Geography (1) European History (1) Journalism (History of Journalism) (1) Broadcasting (Radio) and T.V. (1) Sociology (1)
<b>ASSOCIATE PROFESSORS</b>	EITHER, holding Ph.D. plus 5 years of subsequent university teaching experience plus publications acceptable to Riyadh University, OR, holding Ph.D. plus Associate Professor title already conferred by a recognised and accredited University.	Arabic Arabic Arabic Arabic Arabic History History History History History History Mass-Communication Sociological Studies	Grammar and Syntax (1) Ancient Arabic Literature (1) Rhetoric and Criticism (1) Literature and Criticism (1) Philology and Phonetics (1) Islamic Archaeology (1) Ancient History and Archaeology (1) Archaeology (1) Ancient Civilizations (1) Islamic Arts (1) Medieval Islamic History (1) Islamic History (1) Modern Arabic History (1) Advertising (Art) (1) Sociology (1)—Female Social Work (1)—Female
<b>ASSISTANT PROFESSORS</b>	Ph.D.	Arabic Arabic Geography History History History History Mass-Communication Mass-Communication Mass-Communication Mass-Communication Sociological Studies	Ancient Arabic Literature (1)—Female Grammar and Syntax (1)—Female Physical Geography (1)—Female Medieval Islamic History (1)—Female Islamic History (1)—Female European History (1)—Female Modern Arabic History (1)—Female Journalism (Journalistic Writing) (1) Mass-Media (International and Theoretical) (1) Public Relations (1) Broadcasting and T.V. (1) Social Work (1) Social Work (1)—Female Modern Novel and Earlier Periods (1)—Female Modern Poetry and Earlier Periods (1) Modern Poetry and Earlier Periods (1) Drama—(preferably) in Post-Renaissance Drama, excluding Modern Drama (1) Drama—(preferably) in Post-Renaissance Drama, including Modern Drama (1)—Female
<b>LECTURERS</b>	M.A.	Arabic Geography Geography English Language and Literature English Language and Literature English Language and Literature	Grammar and Syntax (1)—Female Physical Geography (1)—Female Human Geography (1)—Female Linguistics (1)—Female Geography (1)—Female Cartography (1)—Female
<b>TEACHING-ASSISTANTS</b>			

\*Assistant Professors (Ph.D.) will be considered  
\*\*M.A. in same specialisation will be considered

(1) Applications should be sent (Registered) with curriculum vitae, testimonials and academic qualifications (unreturnable) and certified by the Foreign Ministry and the Saudi Embassy and marked "Employment Application" to

The Dean of the Faculty of Arts,  
P.O. Box 2456, University of Riyadh,  
Riyadh, Saudi Arabia

(2) Only applications received within one month from the date of publication of this notice will be considered.  
(3) Candidates chosen will only be notified at their enclosed address.

## Saudi Arabia